

ALTMAN SIEGEL

1150 25TH ST. SAN FRANCISCO, CA 94107

tel: 415.576.9300 / fax: 415.373.4471

www.altmansiegel.com

Trevor Paglen

Born 1974

Lives and works in Berlin

Solo Exhibitions

- 2018 Nevada Museum of Art, Reno, NV (forthcoming)
- 2017 "A Study of Invisible Images," Metro Pictures, New York (forthcoming)
"Autonomy Cube," Tensta Konsthall, Spånga, Sweden
"Autonomy Cube," KW Institute for Contemporary Art, Berlin
"Deep State," Kunsthalle Winterthur, Switzerland
- 2016 "Orbital Reflector," Nevada Museum of Art, Reno, NV
"Visibility Machines," Gund Gallery, Kenyon College solo exhibition (with Harun Farocki)
- 2015 "Autonomy Cube," Edith-Russ-Haus for Media Art, Oldenburg, Germany (with Jacob Appelbaum)
Metro Pictures, New York
"The Ocotopus," Frankfurter Kunstverein, Frankfurt am Main, Germany
"Trevor Paglen: The Genres," Eli & Edythe Broad Art Museum, Michigan State University, East Lansing, MI
Altman Siegel, San Francisco, CA
- 2014 "Code Names of the Surveillance State," Metro Pictures, New York, NY
- 2013 "Code Names," Van Abbemuseum, Eindhoven, Netherlands
Galerie Thomas Zander, Koln, Germany
Protocinema, Istanbul, Turkey
"The Last Pictures," Metro Pictures, New York, NY
- 2012 "The Last Pictures" Creative Time, New York, NY
"Geographies of Seeing," Brighton Photo Biennial, Lighthouse, Brighton, England
- 2011 American University Museum at the Katzen Arts Center, Washington DC
"Unhuman," Altman Siegel, San Francisco, CA
"Hidden Landscape," Aksioma, Ljubljana, Slovenia
- 2010 Secession, Vienna, Austria
"The Other Night Sky," Kunsthall Oslo, Norway
"A Compendium of Secrets," Kunsthalle Giessen, Germany
- 2009 San Francisco Museum of Modern Art (SECA Award exhibition)
Altman Siegel, San Francisco, CA
Bellwether Gallery, New York, NY
Galerie Thomas Zander, Koln, Germany
- 2008 "The Other Night Sky: Matrix 225," Berkeley Art Museum, Berkeley, CA
- 2006 "Black World," Bellwether, New York, NY

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- 2005 The LAB, San Francisco, CA
- 2002 California College of Arts and Crafts, San Francisco, CA
- 2001 Deadtech, Chicago, IL
- Salina Art Center, Salina, KS

Selected Group Exhibitions

- 2017 "A New Ballardian Vision," Metro Pictures, New York
- "No Secrets!," ERES Foundation, Munich
- "Dizziness, Navigating the Unknown," Kunsthaus Graz, Austria
- "Scenographies of Power," La Casa Encendida, Madrid
- "WATCHED! Surveillance Art & Photography," C/O Berlin
- "Polyphonic Worlds: Justice as Medium," Contour Biennale 8, Mechelen, Belgium
- "Please Come Back. The World As Prison?," Museo nazionale delle arti del XXI secolo, Rome
- "From Counterculture to Cyberculture," curated by David Lewis, Altman Siegel, San Francisco, CA
- "Into the Unknown: A Journey through Science Fiction," The Barbican Centre, London
- "Nothing to Hide? Art, Surveillance, and Privacy," Real Art Ways, Hartford, CT
- 2016 "The Sun Placed in the Abyss," Columbus Museum of Art, OH
- "Watching the Earth from the Universe," Mori Art Museum, Tokyo
- "All Power to the People: Black Panthers at 50!" Oakland Museum of California, Oakland, CA
- "Will and Be Going To," Altman Siegel, San Francisco, CA
- "Home Land Security," Fort Winfield Scott at Langdon Court, Golden Gate National Recreation Area, San Francisco, organized by the For-Site Foundation
- "The Distance of a Day: New in Contemporary Art," Israel Museum, Jerusalem
- "California and the West: Photography from the Campaign for Art," SFMoMA, San Francisco
- The Venice Biennale of Architecture, Italy
- The 9th Berlin Biennial, Germany
- Manifesta: The European Biennial of Contemporary Art, Zurich, Switzerland
- "The Eight Climate: What Does Art Do," The Gwangju Biennale
- "Global Control and Censorship," ZKM, Karlsruhe
- "Digital Archives," Kunstverein Hannover, Germany
- "Social Ecologies," Rail Curatorial Projects at Industry City, Brooklyn, NY
- "Political Populism," Kunsthalle Wien, Vienna
- "Electronic Superhighway (2016-1966)," Whitechapel Gallery, London
- "Radical Landscapes," The di Rosa Museum, Napa, CA
- "To See Without Being Seen: Contemporary Art and Drone Warfare," Kemper Art Museum, St. Louis, MO
- 2015 "Time/Image," Blaffer Art Museum, Houston, TX
- "Artists at Work," Cantor Arts Center at Stanford University, Stanford, CA
- "Covert Operations: Investigating the Known Unknowns," San Jose Museum of Art, San Jose, CA
- "Under the Clouds: From Paranoia to the Digital Sublime," Museu de Arte Contemporânea, Porto, Portugal
- "Necessary Force: Art in the Police State," University of New Mexico Art Museum, Albuquerque, NM
- "Sebald Variations," Centre de Cultura Contemporània de Barcelona

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- “Art in the Age of...,” Witte de With | Center for Contemporary Art, Rotterdam
- “Panopticon: Visibility, Data, and the Monitoring Gaze,” Utah Museum of Contemporary Art, Salt Lake City
- “Eppur Si Muove: Art et Technique, Un Espace Partagé,” Mudam Luxembourg, Luxembourg
- “Cosmosis,” Hyde Park Art Center, Chicago, IL
- “Visibility Machines: Harun Farocki & Trevor Paglen,” Gallery 400, University of Illinois at Chicago, IL
- 2014 “Un saber realmente útil,” Museo Reina Sofia, Madrid, Spain
- “They Used to Call it the Moon,” Baltic Centre for Contemporary Art, Newcastle, UK
- “Visibility Machines: Harun Farocki & Trevor Paglen,” Akademie der Kuenste, Berlin, Germany
- “Covert Operations: Investigating the Known Unknowns,” SMOCA Scottsdale Museum of Contemporary Art, Arizona
- “Fractured Narratives: A Strategy to Engage,” Cornell Fine Arts Museum, Rollins College, Winter Park, FL
- “The Last Pictures,” Photomonth Festival, Krakow, Poland
- “Gorgeous,” Asian Art Museum, San Francisco, CA
- “Smart New World,” Kunsthalle Düsseldorf, Germany
- “#1: Cartagena Biennial,” Cartagena de Indias, Colombia
- “CounterIntellegence,” Justina M. Barnicke Gallery, University of Toronto, Toronto, Canada
- 2013 “Visibility Machines: Harun Farocki & Trevor Paglen,” Center for Art, Design And Visual Culture, Baltimore, MD
- “Quiet Earth,” presented by Ballroom Marfa, Robert Rauschenberg Foundation, New York, NY
- “Trace Recordings,” UTS Gallery, University of Technology, Sydney, Australia
- 9th Mercosul Biennial, Porto Alegre, Brazil
- “Anamericana,” American Academy in Rome and DEPART Foundation, Rome, Italy
- “Surveying the Terrain,” Contemporary Art Museum, Raleigh, NC
- “Dissident Futures,” Yerba Buena Center for the Arts, San Francisco, CA
- “Weather Permitting,” The 9th Bienal do Mercosul, Porto Alegre, Brazil
- “The Automated Image,” Le Mois de la Photo, Montreal, Canada
- “On Watching and Being Seen,” Northern Illinois University Art Museum, DeKalb, IL
- “A Democracy of Images: Photographs from the Smithsonian American Art Museum,” Smithsonian American Art Museum, Washington, DC
- “Artists-in-Residence: New Works,” ArtPace, San Antonio, TX
- “A Different Kind of Order: The ICP Triennial,” International Center of Photography, New York, NY
- 2012 “In the Holocene,” Curated by Joao Ribas, MIT List Visual Arts Center, Cambridge, Massachusetts
- “How Much Fascism?” BAK basis voor actuele kunst, Utrecht
- “Image Counter Image,” Haus der Kunst, Munich, Germany
- “The Unseen: Fourth Guangzhou Triennial,” Curated by Jiang Jiehong and Jonathan Watkins, Guandong Museum of Art, Guangzhou, China
- “Liverpool Biennial: The Unexpected Guest,” Liverpool, UK
- “More Real? Art in the Age of Truthiness,” SITE Santa Fe, NM
- “Ministry of Truth,” Boers-Li Gallery, Beijing
- “Object Fictions,” James Cohan Gallery, New York
- 2011 “Fifty Years of Bay Area Art: The SECA Awards,” San Francisco Museum of Modern Art, San Francisco, CA

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- “Architecture of Fear,” Z33, Hasselt, Belgium
“Invisible Fields: Geographies of Radio Waves,” Curated by José Luis de Vicente and Honor Harger, Arts Santa Mónica, Barcelona, Spain
“Details,” Bergen Kunsthall, Bergen, Norway
“The Altered Landscape: Photographs of a Changing Environment,” Nevada Museum of Art, Reno, NV
“Graphic Design – Now in Production,” The Walker Art Center, Minneapolis, MN, (traveling)
Gwangju Design Biennale, Gwangju, South Korea
The Encuentro de Medellín, 2011, Museo de Antioquia, Medellín, Colombia
“The Actions of Things,” Bard CCS, Annandale-on-Hudson, NY
“The Spectacle of War,” The empty quarter, Dubai
“Secret Satellites,” Belfast Exposed, Belfast, Ireland
“After the Gold Rush: Contemporary Photographs from the Collection,” Joyce and Robert Menschel Hall for Modern Photography, Metropolitan Museum, New York, USA
“Magical Consciousness,” Arnolfini, Bristol, England
“Nous ne notons pas les fleurs, dit le géographe,” Bétonsalon, Paris
Fondazione Palazzo Strozzi, Florence, Italy
After the Crash, Università delle Marche, Rome, Italy
Wild Sky, Edith-Ruß-Haus, Oldenburg, Deutschland
- 2010 Shritte ins Verborgene. Kunst und das Geheimnisvolle, Kunstmuseum Thurgau, Warth, Switzerland
“Free,” Curated by Lauren Cornell, The New Museum, New York, NY
“Started in Secret: The Art of the Mysterious,” Kunstmuseum Kantons Thurgau, Switzerland
“The Art of War,” CEPA Gallery, Buffalo, NY
“Road to Nowhere,” FotoFest Biennial, Houston, TX
“Exposed: Voyeurism, Surveillance and the Camera,” Tate Modern, London, UK and San Francisco Museum of Modern Art, San Francisco, CA, Walker Art Center, Minneapolis, MN (catalogue)
“Disappeared,” Goff and Rosenthal, New York, NY
“California Invitational,” Museum of Photographic Arts, San Diego, CA
“I Spy: Security and Surveillance,” Sun Valley Arts Center, Sun Valley, ID
“Catastrophe,” Quebec City Biennial, Quebec, QC
“Vortexhibition Polyphonica,” Henry Art Museum, Seattle, WA
“Rethinking Location. Anytime Anywhere Everything,” Galerie Sprüth Magers, Berlin
“Catastrophe? Quelle catastrophe!,” Quebec City biennial, Manif d'art 5, Quebec, Canada
“[Out of] Control, 7. International Biennial for Photography and Visual Arts,” Liège, Belgium
- 2009 Experimental Geography, Miller Gallery at Carnegie Mellon University, Pittsburgh and Colby College Museum of Art, Waterville, USA
2009 International Istanbul Biennial, Istanbul, Turkey
2009 Havana Biennial, Havana, Cuba
11th International Istanbul Biennial, Istanbul, Turkey
The SECA Art Award Exhibition, San Francisco Museum of Modern Art, San Francisco, CA (catalogue)
“Desert Secrets,” Utah Museum of Fine Art, Salt Lake City, UT
“FEEDFORWARD - The Angel of History,” Laboral Art Center, Gijon, Spain (catalogue)
Schneider Museum of Art, Southern Oregon University, Ashland, OR

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- “Tech Tools of the Trade: Contemporary New Media Art,”
de Saisset Museum, Santa Clara University, CA
CONTACT Photo Festival, Toronto, Canada
“Universal Code,” The Power Plant, Toronto, Canada (catalogue)
“Red Thread,” TANAS - Space for Contemporary Turkish Art, Berlin
“A Universe We Can Believe In,” Oliver Art Center, California College of the Arts, Oakland, CA
“Close Encounters 2: Acts of Social Imagination,” Nathan Cummings Foundation, New York, NY
- 2008 “Off the Grid,” Neuberger Museum of Art, SUNY Purchase, Purchase, NY
“Experimental Geography,” curated by Nato Thompson, organized through ICI, Richard E. Peeler Art Center, DePauw University, Greencastle, IN; Colby College Museum of Art, Waterville, Maine (travels through 2010)
“In the Private Eye,” curated by Yaelle Amir, ISE Cultural Foundation, New York, NY
“Berkeley Big Bang 08,” UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
Vera List Center for Art and Politics at The New School, New York, NY
“The New Normal,” curated by Michael Connor through ICI, Artists Space, New York, NY; Huarte Centro de Arte Contemporáneo, Huarte, Spain; Canzani Center Gallery, Columbus College of Art & Design, Columbus, OH (travels through 2010)
“Conspire,” Transmediale.08, Berlin, Germany
2008 Taipei Biennial, Taiwan
- 2007 “6 Billion Perps Held Hostage! Artists Address Global Warming,”
The Andy Warhol Museum, Pittsburgh, PA
“Crimes of Omission,” Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA
“Ominous Atmosphere,” Heather Marx Gallery, San Francisco, CA
“Dark Matters: Artists See the Impossible,” Yerba Buena Center for the Arts, San Francisco, CA
“The Landscape of War,” San Jose Institute of Contemporary Art, San Jose, CA
- 2006 “Only the Paranoid Survive,” Hudson Valley Center for Contemporary Art, Peekskill, NY
“Dataesthetics Reloaded,” Galerija Nova, Zagreb, Croatia
“Dystopische Landschaft,” Kunstraum Muenchen, Munich, Germany
“A Historic Occasion,” Massachusetts Museum of Contemporary Art, North Adams, MA
“The Culture of Fear/Die Kultur der Angst,” Halle 14, Leipziger Baumwollspinnerei, Leipzig, German
- 2005 “Thought Crimes: The Art of Subversion,” Diverse Works, Houston, TX
- 2004 “Echo Local,” Gallery 400, Chicago, IL
“The Big Nothing: A Void,” Philadelphia Institute of Contemporary Art, Philadelphia, PA
- 2003 Mills College Art Museum, Oakland, CA (collaboration with Greg Niemeyer)
“Operation How, Now, Wow,” 16 Beaver Space, New York, NY
“Version 3,” Museum of Contemporary Art, Chicago, IL
- 2002 “Plug and Play,” Artswatch, Louisville, KY
“Version 2.0,” Museum of Contemporary Art, Chicago, IL
“POW!,” California College of Arts and Crafts, San Francisco, CA
- 2001 “Book Show,” Temporary Services, Chicago, IL
“The Summer Show,” Gallery 312, Chicago, IL
“Resynthesis,” Betty Rymer Gallery, Chicago, IL

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- “Book Show,” Temporary Services, Chicago, IL
2000 “Counter Productive Industries,” 1926 Gallery, Chicago, IL

Grants and Awards

- 2016 Deutsche Börse Photography Prize
2014 Electronic Frontier Foundation Pioneer Award
2011 Smithsonian Artist Research Fellowship, Washington DC
Artist in Residence, Massachusetts Institute of Technology
2008 Aperture West Prize, Aperture Foundation, New York, NY
“Utne Visionary,” Utne Reader
Society for the Encouragement of Contemporary Art Award (SECA), San Francisco Museum of Modern Art, San Francisco, CA
Art Matters Grant, New York, NY
2007 Artadia Grant New York, NY
Nominee: Baum Award for Emerging American Photographers
Outstanding GSI Teaching Award, University of California Berkeley
2006 Production Commission. Eyebeam Art and Technology Center, New York Commission
Rhizome.org (project with institute for Applied Autonomy)
Research/Travel Grant, New American Media (travel funding to research Torture Taxi book)
2005 Fellowship, Vectors Journal, University of Southern California
Exhibition Grant, LEF Foundation (Support for Recording Carceral Landscapes exhibition)
2004 Writers Grants, Institute for Anarchist Studies (for Recording Carceral Landscapes book/catalog)
Project grant, U.C. Berkely Graduate Assembly (for Recording Carceral Landscapes exhibition)
2003 Individual Artist Grant, Dlabal Foundation, (for Remnants of California project)
Block Grant, Department of Geography at U.C. Berkeley (research group)

Selected Screenings and Festivals

- 2004 Activating the Medium Festival, SomArts Gallery, San Francisco, CA
2003 Recontres Internationales Festival, Podewil, Berlin

Books/Publications

- 2012 The Last Pictures, Creative Time Books, New York, NY, University of California Press
2011 Fifty Years of Bay Area Art: The SECA Awards, San Francisco Museum of Modern Art, San Francisco, CA
The Altered Landscape: Photographs of a Changing Environment, Skira Rizzoli, Nevada Museum of Art, Reno, NV
2010 Visiting the Planetarium, Images of the Black World, Trevor Paglen, Scission, Vienna, Revolver Publishing, Berlin
Invisible: Covert Operations and Classified Landscapes, Aperture Foundation, New York, NY
Contemporary U.S. Photography: Fotofest 2010, Schilt Publishing, Amsterdam, 2010
A Compendium of Secrets: Trevor Paglen, Kerber Art, Beilefeld, Germany
2009 Blank Spots on the Map: The Dark Geography of the Pentagon’s Secret World, Penguin Publishers,

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New York, NY

- 2007 I Could Tell You but Then You Would Have to Be Destroyed by Me: Emblems from the Pentagons Black World, Brooklyn, NY: Melville House Publishing
- 2006 Co-authored with AC Thompson, Torture Taxi: On the Trail of the CIA's Rendition Flights, Hoboken: Melville House, Brooklyn, NY
"Late September at an Undisclosed Location in the Nevada Desert," Cultural Geographies, Spring
Editors Derek Gregory and Allan Pred, "Groom Lake and the Imperial Production of Nowhere," Violent Geographies (collection), Routledge
- 2005 "Torture Air," San Francisco Bay Guardian, Vol. 40, No. 11, Dec 14-20
- 2004 "Recording California's Carceral Landscapes," Art Journal, Spring
- 2003 Co-authored with Aaron Gach, "Tactics Without Tears," Journal of Aesthetics and Protest, Fall
- 2001 "Remapping Chicago," Blu Magazine
"Sounding the Panorama," Rant Magazine

Selected Performances and Public Projects

- 2014 "An English Landscape (American Surveillance Base near Harrowgate, Yorkshire)," Art on the Underground Programme, Gloucester Road Tube Station, London, UK
- 2009 "Star Party": Public event in conjunction with the Power Plant in Toronto. Hosted "star gazing" party with amateur satellite observer Ted Molczan to watch classified reconnaissance satellites over Toronto.
- 2008 "Stargazing": Star party to observe classified American spacecraft in the night sky. Event organized by the Berkeley Art Museum as part of the "Other Night Sky" exhibition.
- 2007 UC Berkeley is a Secret Base, Guided campus tour highlighting militarism at the university, commissioned by the Berkeley Art Museum for the UCIRA Conference.
- 2006 Selected CIA Aircraft Flights & Rendition Routes 2001-2006. Commissioned Billboard @ 6150 Wilshire, Los Angeles, CA. Curated and organized by Julia Meltzer and Clockshop.
- 2005 Secret Base Expedition, 3-day public performance/expedition to "secret bases" in Nevada.
San Diego is a Secret Base, 1-day public performance/expedition to classified military locations in the San Diego Area. Commissioned by Natalie Jermijnko through the Department of Visual Art at UC San Diego.
- 2004 Secret Base Expedition, 1-day public performance/expedition around "secret bases" in Southern California (organized as a part of the "October Surprise" group show), Arroyo Arts Collective, Los Angeles, CA
Secret Base Expedition, 3-day public performance/expedition around "secret bases" in Nevada, USA.
"Delta Remnants," public sculpture in Stockton, CA, commission from the University of the Pacific, CA
Powering Up/Powering Down Festival, U.C. San Diego, San Diego, CA
Activating the Medium Festival, SomArts Gallery, San Francisco, CA

Bibliography

- 2017 Metz, Cade, "The Unsettling Performance that Showed The World Through AI's Eyes," Wired, April 30, 2017
"Vanishing Points," Goings on About Town; The New Yorker, April 17, 2017
Chandler, Elizabeth Khuri, "Meet the Artist Shedding Light on the Relationship Between Humans and Machines," C Magazine, March, 2017

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- Franklin, Stuart, "How the producer of James Bond built one of the world's greatest photography collections," *The Guardian*, February 28, 2017
- Crow, Kelly, "The Future of Everything: Making Art While Big Brother Watches," *The Wall Street Journal*, May 26, 2017
- Cole, Samantha, "Trevor Paglen is Making Art Out of the Surveillance State," *Motherboard.vice.com*, February 13, 2017
- "An Artist Stares Back at the Surveillance State," *Wall Street Journal* video, May 26, 2017
- Ballet, Heidi and Stefanie Hessler, "A Quest Toward Thinking in Oceanic Ways," *Mousse Magazine*, Issue #57, February/March, 2017
- Baumgardner, Julie, "A String Quartet Concert, With an A.I. Assist," *T: The New York Times Style Magazine*, January 13, 2017
- Desmarais, Charles, "Trevor Paglen sees Artistry in 'Machine Vision,'" *The San Francisco Chronicle*, January 7, 2017
- Laden, Tanja M., "That Time Art Took Over a Former Military Complex," *The Creators Project*, January 3, 2017
- "10 Artists to Watch This January," *Artspace.com*, January 4, 2017
- Le, Anh-Minh, "Where Art and Artificial Intelligence Converge," *San Francisco*, January 2017: 54-55
- "Trevor Paglen Pops Up in the West," *Cultured*, January 2017
- Bombelli, Ilaria, ed. "Please Come Back. The World As Prison?" *Mousse Publishing*, Milan: 72, 204-205.
- Cuy, Sofía Hernández Chong, Trevor Paglen, and Laura Poitras. "Under Constant Surveillance: Mousse 34, Summer 2012," *Mousse* (Issue No. 56: 2006-2016: A SMALL Anthology, December 2016 - January): 251-257.
- Trantow Bucher, Katrin, ed. "Dizziness, Navigating the Unknown," *Kunsthau Graz, Austria*: 10-12, 39.
- 2016 Boucher, Brian, "Trevor Paglen Launches Inaugural Cantor Arts Center Residency with Performance During FOG Fair," *Artnet.com*, December 16, 2016
- "The Twenty Five: AI AI," *Cultured Magazine*, Winter: 128
- Robert, Henri, "The art of surveillance, making visual the invisible," *Happening*, October 31, 2016
- Nick Liptak, ed. *The Sun Placed in the Abyss*, Columbus Museum of Art, Ohio: 49
- Manauagh, Geoff, "Tracking Earth's Secret Spy Satellites," *The Atlantic*, June 10
- Wolfe, Alexandra, "Photographer Trevor Paglen Turns Surveillance Into Art," *The Wall Street Journal*, June 10
- Evans, Steven (ed.), *Fotofest 2016 Biennial Catalogue*, Schilt Publishing, Amsterdam: 194.
- "Artists in Conversation: Trevor Paglen and Jacob Appelbaum," *Bomb Magazine*, Spring
- Robinovitz, Karen, "This Digital Instant," *Cultured Magazine*, February/March: 165
- Arriola, Magalí, "Sunset Décor: Five Tableaux Leading From an Exhibition to a Film and an Intermission," *Mousse Magazine*, #52, February/March: 122
- Lind, Maria, "Center Stage: Trevor Paglen," *Kaleidoscope*, Issue #26, Winter
- Kinsella, Eileen, "See Inside Art Los Angeles Contemporary's Packed VIP Opening Night," *Artnet.com*, January 29
- Wang, Elena, "What to See at FOG Design+Art Fair This Weekend," *7x7*, January 15
- 2015 Jobey, Liz, "Trevor Paglen: What lies beneath," *The Financial Times*, December 31
- Desmarais, Charles, "10 San Francisco Art Events that Mattered in 2015," *The San Francisco Chronicle*, December 21
- Ballard, Thea "The Best Gallery Shows of 2015," *Blouinartinfo.com*, December 18

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- Boucher, Brian, "See Pictures of the Art World Underwater in Miami," *Artnet.com*, December 7
- Boucher, Brian, "Join Us as We Dive with Trevor Paglen 70 Feet Underwater and See NSA-Tapped Cables," *Artnet.com*, December 7
- Ruiz, Cristina, "Trevor Paglen dives deep into the system," *The Art Newspaper*, December 5
- Munro, Cait, "Trevor Paglen and Jenny Holzer to Speak at Art Basel in Miami Beach," *Artnet.com*, November 3
- "Photographer Trevor Paglen on Learning to See Surveillance," *www.cbc.ca*, November 9
- Ballard, Thea, "Under Surveillance: Trevor Paglen at Metro Pictures," *Blouinartinfo.com*, *Modern Painters*, October 23
- "2015 Power 100," *ArtReview*, November
- Schwendener, Martha, "Trevor Paglen Brings Surveillance to Metro Pictures," *The New York Times*, October 8: C23
- Morgan, Tiernan, "Art Movements," *Hyperallergic*, October 2
- Gitlin, Jonathan M., "Trevor Paglen: the artist visualizing the surveillance state," *Arstechnica.com*, September 27
- Sohn, Tim, "Trevor Paglen plumbs the internet," *The New Yorker*, September 22
- Freeman, Nate, "They're watching us in museums: Trevor Paglen's show at Metro Pictures takes on surveillance," *Artnews.com*, September 21
- Byrne, Brendan, "The horror of the unseen state," *Newsscientist.com*, September 23
- Sokol, Zach "Trevor Paglen Photographs the Underwater Telecommunication Cables Topped by the NSA," *Vice.com*, September 10
- Braithwaite, Hunter, "Trevor Paglen," *The Brooklyn Rail*, September: 9-11
- Keats, Jonathon, "This Disquieting Exhibit Reveals Trevor Paglen's Quest to Photographically Spy on US Spy Agencies," *Forbes.com*, August 26
- Heddaya, Mostafa, "Campy Thriller or Trevor Paglen's New Exhibition Trailer," *Artinfo.com*, August 19
- Mohammad, Sehba, "Go See: Trevor Paglen's Creepy Dive into Government Surveillance," *Flavorpill.com*, August 18
- Greenberger, Alex "Here's A Creepy Trailer for Trevor Paglen's Upcoming Show at Metro Pictures," *Artnews.com*, August 17
- Bridges, Steven L. and Caroline Picard, *Cosmosis*, Hyde Park Art Center, Chicago: 88-89.
- Ribas, João, ed. "Under the Clouds: From Paranoia to the Digital Sublime," *Museu de Arte Contemporânea de Serralves*, Porto, Portugal: 262-263
- Voon, Claire, "On the Fourth Anniversary of Fukushima, Artists Install an Exhibition Amid the Radiation," *Hyperallergic*, August 3
- Hill, Kashmir and Cara Rose DeFabio, "Platform Anxiety: Technologists control the world we live in—and artists are worried," *fashion.net*, July 31
- Muñoz-Alonso, Lorena, "Ai Weiwei, Trevor Paglen, and Taryn Simon Install Works in Fukushima's Radioactive Zone," *Artnet.com*, July 28
- Will, Rachel, "Digital Privacy Paramount to Trevor Paglen in Frankfurt Exhibition," *Blouinartinfo.com*, June 19.
- "Offene Fragen," *Frieze d/e*, Issue 20, June-August.
- Paglen, Trevor, "Harun Farocki (1944–2014)," *Artforum.com*, February 6.
- "NSA-Tapped Fiber Optic Cable Landing Site, Mastic Beach, New York, United States" *DIS Magazine*, *The Data Issue*, February.

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- Carrion, Jordi, Julia de Jodar and J.J. Long, eds. *Sebald Variations*. Centre de Cultura Contemporània de Barcelona: 38-39.
- Parikka, Jussi. *A Geology of Media*. University of Minnesota Press, Minneapolis: 125-130.
- Karl, Brian. "Mass Surveillance Hidden in Plain Sight," *Hyperallergic*, April 1.
- Katz, Anita. "Trevor Paglen's photos put government spying in spotlight," *sfexaminer.com*, April 2.
- Greenberger, Alex. "Ai Weiwei, Camille Henrot, Instagram Founder Mike Krieger, More Will Participate in Rhizome's Seven on Seven Conference," *artnews.com*, March 25.
- Clark, Kenneth. "Trevor Paglen's art includes secure Wi-Fi for viewers," *San Francisco Chronicle*, March 20.
- Helfand, Glen. "Trevor Paglen review: turning the NSA's data combing into high-concept art," *The Guardian US*, March 13.
- Curiel, Jonathan. "They're Watching: Art From of the Government's Surveillance Apparatus," *sfweekly.com*, March 4.
- Waxman, Lori. "When seeing is not believing," *Chicago Tribune*, February 12.
- 2014 "Is Photography Over?" *Fotomuseum Winterthur Blog*, March 3.
- Civin, Marcus. "Visibility Machines," *Afterimage* (Vol. 1, no.45, 2014): 21-2.
- Scherer, Michael. "Edward Snowden The Dark Prophet," *Time* (December 23): 78-99 (illustration only).
- Martinez, Chus. "I want to be your lover, not just be your friend. Learning to escape the politics of prediction," *Mousse #45*, October.
- Kiss, Jemima. "The artist who maps the twilight world of the surveillance agencies," *The Guardian US*, October 11.
- Frock, Christian L. "The Electronic Frontier Foundation Honors 'Counter-Surveillance Artist' Trevor Paglen," *KQED*, October 7.
- Gaynor, Tim. "Artists take aim at hidden world of modern US surveillance," *america.aljazeera.com*, September 26.
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